ROYAL AIR FORCE Music

AP3227 BAND DRILL

FOR

REGULAR AND AUXILIARY BANDS

Contents

Chapter 1 – Band Drill

Chapter 2 – Drill movements

Chapter 3 – Music for ceremonial occasions

Chapter 4 - Saluting

Chapter 5 – Procedure on miscellaneous ceremonial occasions

Chapter 6 – Methods of carrying instruments

Piccolo

Clarinet

Saxophone

Horn

Cornet

Trombone

Euphonium

Tuba

Bass Drum

Side Drum

Cymbals

Fanfare Trumpet

Cavalry Trumpet

Drum Major

Annex A Royal Air Force General Salute

Annex B Royal Air Force Advance in Review Order

Annex C Point of War

Annex D Official marches of the Royal Air Force

CHAPTER 1 - BAND DRILL

1. This manual should be read in conjunction with the Royal Air Force Manual of Drill and Ceremonial (AP818), to which it is complementary. It contains those instructions concerning drill and ceremonial which are unique to RAF Bands and musicians.

Band formation

2. Bands are normally to be formed as follows:

24	4 in each rank
30 to 45 with odd numbers	5 in each rank
42 and over with even numbers	6 in each rank

3. Bands are to be formed at 2 paces between files from left to right and similarly from front to rear. This formation is to be maintained wherever local conditions permit. The Drum Major (DM) will be responsible for checking the alignment of the band.

4. The DM is to be positioned 5 paces front and centre of the band. If a Director of Music (DOM) (or Bandmaster (BM)) is present the DM is to be positioned 7 paces front and centre of the band:

a. The DOM (or BM) is to be positioned 2 paces behind the DM.

b. If both a DOM and a BM are present, the DOM is to be positioned as stated, with the BM located 2 paces to the rear and centre of the band.

c. If the DM is not present the DOM (or BM) is to be positioned as for the DM and is to give all baton signals with the baton held in the right hand.

5. The DM will be responsible for maintaining the direction of the band when on the march. Dressing for all ranks will be by the centre except when executing a right or left wheel. In these cases, dressing will be by the right until the completion of the right wheel and by the left until completion of the left wheel, when the dressing will revert to the centre.

6. Should the DOM (or BM) be required to conduct the band, the DM is to reposition 2 paces from the left or right of the leading rank, wherever local conditions permit.

Instrumental formation

7. The charts below show the instrumental line-up of Regular and Auxiliary RAF Bands. It should be noted that, as a general rule, the taller players are placed in the outside files, and heights graded to the centre accordingly. For this reason, some slight modification to the line-up may be necessary, but it is customary to place trombones in the front rank, as they require more space for playing.

8. Where Bands differ in size the following chart is to be used as a guide, bearing in mind that instruments of the same kind with similar parts should be grouped together wherever possible.

a. If only 3 trombones are available they should be flanked either side by low brass instruments on the front rank.

b. Although double reed instruments are not normally used on parade they may be utilised if required. It has however become the practice to encourage double reed instrumentalists to play cymbals, bass drum, a single reed or brass instrument in order to fill the positions annotated as spare on the chart.

DM

DOM

TENOR TROMBONE	BASS TROMBONE	TENOR TROMBONE	TENOR TROMBONE	TENOR TROMBONE
TUBA	TUBA	EUPHONIUM	TENOR SAX	TUBA
FRENCH HORN	FRENCH HORN	FRENCH HORN	FRENCH HORN	ALTO SAX
CYMBALS	CYMBALS	BASS DRUM	SIDE DRUM	SIDE DRUM
PICCOLO	CORNET	CORNET	CORNET	PICCOLO
CORNET	CORNET	CORNET	CORNET	CORNET
CLARINET	CLARINET	CLARINET	CLARINET	CLARINET
CLARINET	CLARINET	CLARINET	CLARINET	CLARINET

BM

9. When required to perform indoors for a Pass Out or Graduation Parade the following chart is to be used as a guide, bearing in mind that instruments of the same kind with similar parts should be grouped together wherever possible.

DM

DOM
or BM

TUBA	TENOR TROMBONE	TENOR TROMBONE	BASS TROMBONE
FRENCH HORN	FRENCH HORN	TENOR SAX	EUPHONIUM
CYMBALS	ALTO SAX	BASS DRUM	SIDE DRUM
CORNET	CORNET	CORNET	PICCOLO
CLARINET	CLARINET	CLARINET	CLARINET

Method of carrying instruments

10. The method of carrying each type of instrument is laid down in chapter 6. There are 5 positions as follows:

a. STAND EASY - For the position of STAND EASY.

b. STAND AT EASE - For the position of STAND AT EASE.

c. SHUN - For the position of SHUN.

d. READY - For the position of READY to commence playing.

e. REST - For the position of sectional resting while the band is playing.

11. Tubas, euphoniums and drums are not to be unhooked except for STAND EASY from STAND AT EASE position, or during extended periods of STAND AT EASE, which will be directed by the DM or the senior person present in the Rank. Trombones may be rested vertically with the bottom of the slides touching the ground during extended periods of STAND AT EASE only. This signal is given by the centre person.

Words of command

12. All words of command on parade are to be given by the DM. If a DM is not present words of command are to be given by a DOM, BM or a SNCO as required.

Parade etiquette

13. Arms swings:

a. When marching, the band will adopt an arm swing to shoulder height of the individual.

b. When the command to trail is given by the DM, on the next left foot the front rank will trail instruments and arm swings will then only be raised to the height of the individual's waist band. The trail will happen with the front rank and should cascade through the band.

14. Halt:

a. Given when the left foot strikes the ground a full 30 in check pace is to be completed with the right foot.

b. The arm swing is continued in the correct Quick March.

c. A further check pace of only 15 in (380 mm) with scrape is completed by the left foot.

d. The arm swing is continued in the correct Quick March.

e. The right knee comes through the bent knee position and the right foot is placed smartly down in line with the left at the correct position of shun

f. At the same time, the arms are smartly cut to the sides of the body.

g. POINT TO NOTE: The band may adopt the same drill as the Queen's Colour Squadron when working on joint engagements.

CHAPTER 2

Drill movements

1. **The Advance in Review Order.**

a. The Parade Commander will give the word of command **"ADVANCE IN REVIEW ORDER – BY THE CENTRE – QUICK MARCH".**

b. On this command the Band is to step off and commence playing without any preliminary drum roll.

c. Prior to carrying out this movement the DM gives the word of command **"BAND – READY".**

d. At the end of the music the Band will HALT.

e. Alternatively, the Parade Commander may give the order to halt by word of command.

f. Instruments will remain in the READY position for playing the General Salute.

g. This is to be conducted by the DOM (or BM).

h. Instruments will be brought to the SHUN position on a signal from the DOM (or BM).

2. **Right wheel.**

a. The DM will give the signal to wheel by extending the right arm angle of 45 degrees above the horizontal.

b. The DM will then turn right and march forward a minimum of five paces past the right-hand musician of the front rank and proceed to mark time. (7 paces if a DOM (or BM) is present, or 5 paces if alone.)

c. Upon completion the DM will march forward in the new direction, the right arm resuming its normal function.

d. On receiving the signal to wheel the right-hand musician will mark time (as this is the pivot or point of wheel) and gradually turn in the new direction.

(1) The remainder of the front rank will dress by the right and wheel round to the right.

(2) The outside musician will take a full pace but the length of pace will shorten towards the point of wheel.

(3) The interval of 2 paces between musicians will be maintained.

(4) The inside file must continue marching straight until the point of the wheel.

e. When the wheel has been completed the front rank will carry on marching in the new direction.

f. As each successive rank reaches the point of wheel they will carry out the same movements as the front rank.

g. When the wheel has been completed, normal dressing and covering will be resumed. **POINT TO NOTE**: During the wheel, no attempt will be made to cover off.

3. **Left wheel.**

a. The detail of movement is the same as for the right wheel except that left is substituted for right.

4. **The mark time and halt.** The following instructions will apply both to **SLOW** and **QUICK TIME**.

a. The DM will move the Mace across the body into the right shoulder as the left foot strikes the ground.

b. As the Mace meets the right shoulder the Bass Drummer gives a double beat on the Bass Drum.

c. The DM will raise the mace with the right hand to a perpendicular position when the next left foot is forward and on the ground.

d. The Bass Drummer on seeing this signal will immediately give a double beat on the Bass Drum.

e. The Band will commence to mark time on the next left foot.

f. Correction of covering and dressing will be carried out during the period the band is marking time.

g. In quick time the DM will lower the mace as a left foot comes to the ground.

h. The Band will carry out 2 further mark time movements and HALT.

i. In slow time the DM will lower the mace as a right foot comes to the ground.

j. The Band will HALT in tempo.

k. The Band will carry on playing until receiving the signal to CEASE PLAY.

5. **Cease play (mace signal).**

a. The DM will raise the mace to an angle of 45 degrees to the ground, right arm straight, above the horizontal and extended to position the top of the mace above the head of the DM.

b. On seeing the signal, the Bass Drummer will give a double beat to attract the attention of the band to the mace.

c. At an appropriate point in the music, the DM will bring the mace to a perpendicular position to the ground, the right-hand level with the face.

d. On this signal the music will CEASE.

e. When the DM lowers the mace, instruments will be brought to the SHUN position.

6. **Advance whilst playing.** This movement is carried out to enable the band to move forward from a static position whilst playing.

a. The DM will raise the mace to a horizontal position above the head, fingers together and pointing upwards.

b. On seeing the signal, the Bass Drummer will give a double beat to attract the attention of the Band to the mace.

c. The mace will be lowered on the first beat of the bar with both hands regripping around the mace upon lowering, and on the first beat of the next bar the Band will step off commencing with the left foot.

7. **The counter–march.** This movement is carried out to enable the band to move in the opposite direction without changing the formation of the Band.

a. On reaching the point of counter-march, the DM will bring the mace in front of the body, perpendicular to the ground.

(1) Right hand grasping the mace just underneath the head.

(2) Thumb positioned on the Eagle and eye level with the left hand as far down the mace as naturally allows.

b. The DM will then turn over 4 paces and march through the ranks of the band to the right of the centre file (if in 5s).

c. When the front rank reaches the point of counter-march, the centre player will raise and then lower their slide. This will be the signal for the front rank to counter-march.

d. Each rank will wheel round to the right over 4 paces, dress by the right and march along the right-hand side of their respective file.

(1) Each successive rank will carry out the same movements as the front rank. During the movement the band will step short until completion when a normal pace and dressing will be resumed.

(2) When in 4s, the DM and DOM will take one pace to the left once the last rank of the Band has been cleared.

8. **Changing from Quick Time to Slow Time Whilst Playing.**

a. The DM will give the signal for CEASE PLAY when the left foot is forward and on the ground.

b. A 15-inch check pace will be taken with the right foot and the Band will commence to SLOW MARCH on the next left foot with the drums playing the preliminary rolls.

9. **Changing from Slow Time to Quick Time Whilst Playing.**

a. The DM will give the signal for CEASE PLAY when the right foot is forward and on the ground.

b. The Band will commence to QUICK TIME on the next left foot with the drums playing the preliminary rolls.

10. **Forming Lane and Reforming Band (for frontage of 5).** This movement is used principally on funerals when the Band is required to form 2 files on either side of the road in order to allow the funeral cortege to pass through. The movement may also be used on ceremonial occasions such as route lining.

a. The front rank is to be numbered from left to right the files in the rear taking their numbers from the front rank.

b. The centre file is to be numbered from front to rear.

c. The signal to **"FORM LANE"** will be given by the DM.

(1) The outer files 1 and 5 are to step short.

(2) Files 2 and 4 are to incline right and left and move into position behind the musicians on their immediate right and left.

(3) At the same time the ODD numbers of the centre file are to incline right, and the EVEN numbers left, moving into position behind files 2 and 4.

d. The Band will then be in 2 files.

e. The DM will remain in position in the centre of the band.

f. The DOM (or BM) will take up position at the head of the right file.

g. The signal to **"HALT"** will be given by the DM and the Band will carry out a normal halt.

h. The Band will turn inwards on the first beat of the next bar and bring the rear foot up to the position of SHUN on the next beat.

i. After the Band has halted the DM will turn left and take up position at the head of the left file.

j. The DOM (or BM) will give the signal to **"CEASE PLAY".**

k. To re-form ranks, the DM is to give the order **"REFORM BAND – QUICK MARCH"** or **"SLOW MARCH"** (whichever is applicable).

l. Files are to wheel inwards, stepping short as necessary until correct Band formation has been regained.

CHAPTER 3

Music for ceremonial occasions

1. In selecting a march for parade purposes, its adaptability to the Band that will play it should always be kept in mind.

2. For the best results a parade should have no long and complicated "break" strains and the melody and rhythm should lend itself to the usual parade tempo of 116 beats per minute. The same applies to the slow march, which should be played at 65 beats per minute.

3. The QUICK MARCH is to be preceded by a 5 beat drum roll and the SLOW MARCH by a 4 beat drum roll.

4. Ceremonial music for the Royal Air Force can be obtained from the publishers, Messrs Boosey & Hawkes Ltd, 295 Regent Street, London, W1 for quick reference, scores of the official Royal Air Force "General Salute", "Advance in Review Order", and "Point of War" are included as Annexes A to C. *Tempos are to be as indicated on the scores.*

5. The "Advance in Review Order" consists of 8 bars, equalling 16 paces. It has been composed in such a manner as to allow the last 4 bars, equalling 8 paces, be played should the depth of the parade ground be smaller than the dimensions laid down in the RAF Manual of Drill and Ceremonial (AP 818).

6. The "Point of War" is to be played for the "Marching On and Off" of the Colour or Standard.

CHAPTER 4

Saluting

1. When a Band is parading, only the Director of Music, Bandmaster if on parade and Drum Major are to salute, the right hand being used.

2. When a Band is marching but not playing, on the command **"EYES RIGHT"** or **"EYES LEFT"**, all ranks are to turn their head and eyes in the direction ordered. Only the Director of Music (if junior to the officer being saluted) and/or Bandmaster and Drum Major are to salute.

3. When a band is to be dismissed and an officer is present, the following procedure will be adopted. All musicians will ensure that the instruments are held in the left hand, leaving the right hand free to salute.

4. If carrying anything when walking, that prevents a Musician from saluting, the head is to be turned smartly towards the officer when passing. If standing still, the musician is to stand to shun when an officer approaches.

CHAPTER 5

Procedure on miscellaneous ceremonial occasions

1. The outline of procedure in respect of the ceremonial of Review and Inspections, Ensign Hoisting and Hauling Down Parade, Lining the Streets on Ceremonial Occasions, Guard of Honour, Presentation and Trooping of Colours or Squadron Standards, is laid down in AP818.

CHAPTER 6

Methods of carrying instruments

Piccolo

1. **"STAND EASY"**

   a. The instrument is lowered and held in front of the body, one hand over the other.

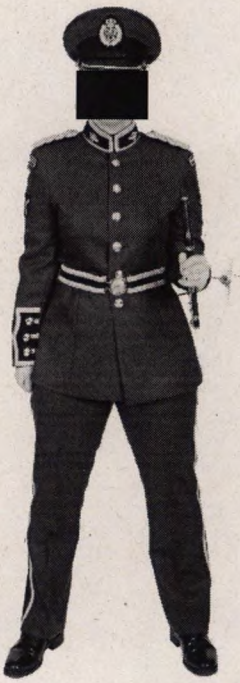
   b. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.

2. **"STAND AT EASE"**

   a. The instrument is to be held in the left hand, arm bent 90 degrees at the elbow with the forearm parallel to the ground.

   b. The right wrist is locked and the hand clenched, with the thumb on the seam of the trouser, the back of the fingers touching the thigh.

   c. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.



3. **"SHUN"**

a. The position of the instrument and right arm remains the same as for the stand at ease position.

b. The heels are to be together in line.

c. The feet are turned outwards at an angle of approximately 45 degrees.

4. **"READY"**

a. This position will be adopted on the word of command "BAND READY" or by signal from the DOM or BM.

b. The instrument will be raised to the lips to the playing position.

5. **"REST"**

a. The Instrument is lowered from the lips but still carried in the playing position.

Clarinet

6. **"STAND AT EASE"**

a. The instrument is to be moved from the left-hand side of the body to the musician's front.

b. The Instrument is to be facing forward and at the waist height.

c. The right hand will meet the left hand and take control of the instrument.

d. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.

7. **"STAND AT EASE"**

a. The instrument is to be held in the left hand at the point of balance.

b. The instrument is to be horizontal to the ground.

c. Mouthpiece to the front with the backing card uppermost.

d. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.

8. **" SHUN"**

a. The left forearm is to be raised parallel to the ground.

b. The instrument will be in a perpendicular position facing forward.

c. Backing card facing straight ahead.

d. The heels are to be together in line.

e. The feet are turned outwards at an angle of approximately 45 degrees.

9. **"READY"**

a. This position will be adopted on the word of command "BAND READY" or by signal from the DOM or BM.

b. The instrument will be raised to the lips to the playing position.

10. **"REST"**

a. The instrument will be lowered to a position in front of the body.

b. The fingers remain on the keys of the instrument.

11. **"TRAIL"**

a. The instrument will be held as per the stand at ease position while marching.

b. The right arm continues to swing.

Saxophone

12. **"STAND EASY"**

a. The instrument is moved and held in front of the body, one hand over the other.

b. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.

13. **"STAND AT EASE"**

a. The instrument will be hooked on the sling and held by the left hand at the point of balance, the right arm to be straight down the side of the body.

b. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.

14. **"SHUN"**

a. The instrument will be hooked on the sling and held by the left hand at the point of balance, the right arm to be straight down the side of the body.

b. The heels are to be together in line.

c. The feet are turned outwards at an angle of approximately 45 degrees.

15. **"READY"**

a. This position will be adopted on the word of command "BAND READY" or by signal from the DOM or BM.

b. The instrument will be raised to the lips to the playing position.

16. **"REST"**

a. The instrument will be lowered from the mouth so as to hang naturally from the sling, the fingers remaining on the keys of the instrument.

Horn

17. **"STAND EASY"**

a. The left hand moves across the body to meet the right hand in front of the body.

b. The instrument will be held underneath with the left hand on top.

c. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.

18. **"STAND AT EASE"**

a. The instrument will be moved to the crook of the right arm.

b. The left arm is to be checked into the side of the body.

c. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.

19. **"SHUN"**

a. The position of the instrument and right arm remains the same as for the Stand at Ease position.

b. The heels are to be together in line.

c. The feet are turned outwards at an angle of approximately 45 degrees.

20. **"READY"**

a. This position will be adopted on the word of command "BAND READY" or by signal from the DOM or BM.

b. The instrument will be raised to the lips to the playing position.

21. **"REST"**

a. The instrument will be lowered from the playing position.

b. For periods exceeding 16 bars the correct position of shun will be adopted.

Cornet

22. **"STAND EASY"**

a. The instrument is to be held with both hands on the crook.

b. The instrument is to be in front of the body.

c. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.

23. **"STAND AT EASE"**

a. The left arm is checked into the side of the body.

b. The right arm is checked into the side of the body.

c. The instrument will be held in the left hand, fingers gripping round the valves.

d. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.

24. **"SHUN"**

a. The right arm remains checked into the side of the body

b. The left forearm is to be raised parallel to the ground.

c. The instrument will be in the perpendicular position, bell pointing to the ground.

d. The heels are to be together in line.

e. The feet are turned outwards at an angle of approximately 45 degrees.

25. **"READY"**

a. This position will be adopted on the word of command "BAND READY" or by signal from the DOM or BM.

b. The instrument will be raised to the lips to the playing position.

26. **"REST"**

a. The instrument will be lowered in front of the body, the hands remaining on the instrument in the playing position.

27. **"TRAIL"**

a. The instrument will be held as per the stand at ease position while marching.

b. The right arm continues to swing.

Trombone

28. **"STAND EASY"**

a. The trombones will be moved vertically in front of the body with the bottom of the slide touching the ground.

b. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.

29. **"STAND AT EASE"**

a. The instrument will be held in left hand, the fingers round the slide stay bell pointing to the rear, the arms to be straight down the sides of the body.

b. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.

30. **"SHUN"**

a. The left forearm to be raised parallel to the ground, the instrument in a perpendicular position, bell and slide pointing to the ground.

b. Trombones may be rested vertically with the bottom of the slides touching the ground during extended periods at the SHUN with the signal being given by the centre person.

c. The heels are to be together in line.

d. The feet are turned outwards at an angle of approximately 45 degrees.

31. **"READY"**

a. This position will be adopted on the word of command "BAND READY" or by signal from the DOM or BM.

b. The instrument will be raised to the lips to the playing position with the slide approximately horizontal to the ground.

c. **POINT TO NOTE:** During the preliminary drum rolls the right arm is checked into the side of the body at the beginning of the 2nd 3-beat roll.

d. The instruments will be moved up to the playing position over the 5-beat roll.

32. **"REST"**

a. The instrument will be lowered in front of the body, the hands remaining on the instrument in the playing position.

b. When marching and not playing for periods of more than 8 bars the position of SHUN is to be adopted with the trombone whilst simultaneously swinging the right arm.

c. The signal will be given by the centre person.

Euphonium

33. **"STAND EASY"**

a. The instrument will be cradled centrally against the body with the bell facing right, and against the right shoulder.

b. The left hand will remain in the playing position, and the right hand will lightly grasp the left in order to assist in supporting the weight of the instrument.

c. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.

34. **"STAND AT EASE"**

a. The instrument will be cradled centrally against the body with the bell facing right, and against the right shoulder.

b. The left hand will remain in the playing position, and the right hand will lightly grasp the left in order to assist in supporting the weight of the instrument.

c. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.

35. **"SHUN"**

a. The instrument is held against the left side of the body with the mouthpiece resting against the left shoulder and bell facing forwards.

b. The right wrist is locked and the hand clenched, with the thumb on the seam of the trouser, the back of the fingers touching the thigh.

c. The left hand remains in the playing position on the main bore below the fourth valve throughout.

d. The heels are to be together in line.

e. The feet are turned outwards at an angle of approximately 45 degrees.

36. **"READY"**

a. This position will be adopted on the word of command "BAND READY" or by signal from the DOM or BM.

b. The right hand will be returned to the playing position and mouthpiece will be raised to the lips.

37. **"REST"**

a. The instrument will be moved from the playing position and lowered to the left of the body, supported by the left hand as per the SHUN.

b. When marching and not playing for periods of more than 8 bars the position of SHUN is to be adopted with the instrument whilst simultaneously swinging the right arm.

Tuba

38 **"STAND EASY"**

a. On the order of the DM the instrument will be unhooked; Placed with the bottom of the bow resting on the ground, as centrally as possible in front of the body.

b. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.

39. **"STAND AT EASE"**

a. The instrument will be hooked up, with the left hand resting just above the large side of the bow, the fingers of the right hand resting on the valves and the mouthpiece away from the lips.

b. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.

40. **"SHUN"**

a. The instrument will be hooked up, with the left hand resting just above the large side of the bow, the fingers of the right hand resting on the valves and the mouthpiece away from the lips.

b. The heels are to be together in line.

c. The feet are turned outwards at an angle of approximately 45 degrees.

41. **"READY"**

a. The position will be adopted on the word of 'BAND READY' or by signal from the DOM or BM.

b. The left hand will move across the instrument, with fingers placed appropriately around the 4th valve position and the mouthpiece will be raised to the lips to the playing position.

42. **"REST"**

a. The instrument will be removed from the playing position.

Bass drum

43. **"STAND EASY"**

a. Un-hook and place the bass drum on the ground if it is appropriate to do so.

b. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.

44. **"STAND AT EASE"**

a. The bass drum will be hooked up, one stick in each hand, the arms straight down the side of the body.

b. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.

45. **"SHUN"**

a. The heels are to be together in line.

b. The feet are turned outwards at an angle of approximately 45 degrees.

46. **"READY"**

a. This position will be adopted on the word of command "BAND READY" or by signal from the DOM or BM.

b. The left or right arm is raised into the playing position.

47. **"REST"**

a. The bass drum will be placed on the floor when resting for a sustained period.

Side drum

48. **"STAND EASY"**

a. The sticks will be held together and across the drum.

b. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.

49. **"STAND AT EASE"**

a. Right hand stick will be pointing down the seam of the right trouser leg, left hand stick remains across the drum.

b. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.

50. **"SHUN"**

a. The position of the instrument and drum sticks remains the same as for the Stand at Ease position.

b. The heels are to be together in line.

c. The feet are turned outwards at an angle of approximately 45 degrees.

51. **"READY"**

a. This position will be adopted on the word of command "BAND READY" or by signal from the DOM or BM.

b. The right-hand drum stick will be moved into the playing position on the drum.

52. **"REST"**

a. On order from the DM the side drum will be placed on the floor when resting for a sustained period.

Cymbals

53. **"STAND EASY"**

a. Both Cymbals will be held by the side of the body with straight arms, each arm against the seam of the respective trouser leg.

b. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.

54. **"STAND AT EASE"**

a. Both Cymbals will be held by the side of the body with straight arms, each arm against the seam of the respective trouser leg.

b. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.

55. **"SHUN"**

a. The position of the cymbals remains the same as for the Stand at Ease position.

b. The heels are to be together in line.

c. The feet are turned outwards at an angle of approximately 45 degrees.

56. **"READY"**

a. This position will be adopted on the word of command "BAND READY" or by signal from the DOM or BM.

b. Cymbals will be raised so that the forearms are horizontal to the ground, elbows into the side of the body.

57. **"REST"**

a. Marching - the cymbals are placed in the same position as for the stand at ease.

b. Short rest - the cymbals are hugged into the chest.

c. Long rest - the cymbals will be placed on the floor.

Fanfare trumpet

58. **"STAND EASY"**

a. The Instrument should be gently lowered, allowing the bell to rest on the ground.

b. Hands should support the instrument neatly around the mouthpiece.

c. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.

59. **"STAND AT EASE"**

a. The instrument will be held in a diagonal 45-degree position in front of the body with the bell pointing towards the ground.

b. The fingers of the left hand will grip the valve casing while fingers of the right hand will be placed on the valve caps.

c. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.

60. **"SHUN"**

a. The instrument will be held in a diagonal 45-degree position in front of the body with the bell pointing towards the ground.

b. The fingers of the left hand will grip the valve casing while fingers of the right hand will be placed on the valve caps.

c. When marching, maintain this instrument position allowing the banner to hang freely.

d. The heels are to be together in line.

e. The feet are turned outwards at an angle of approximately 45 degrees.

61. **"READY"**

a. Upon instruction the instrument will be raised to the lips in a slow and dignified manner following the direction of the bell in an arc until the instrument is horizontal.

b. The banner should be hanging free without obstructions.

62. **"REST"**

a. The instrument should be lowered in a slow and dignified manner following the direction of the bell and in an arc.

b. The instrument will be held in a diagonal 45-degree position in front of the body with the bell pointing towards the ground.

Cavalry trumpet

63. **"STAND EASY"**

a. The instrument is to be worn with the cord over the left shoulder.

b. The instrument is to be gripped round the bell with the right hand.

c. The right arm is to be fully extended with the palm of the hand against the seam of the trouser.

d. Left arm is checked into the side of the body.

e. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.

64. **"STAND AT EASE"**

a. The instrument is to be worn with the cord over the left shoulder.

b. The instrument is to be gripped round the bell with the right hand.

c. The right wrist is locked and the hand clenched, with the thumb on the seam of the trouser, the back of the fingers touching the thigh.

d. Left arm is checked into the side of the body.

e. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.

65. **"SHUN"**

a. The position of the instrument and right arm remains the same as for the Stand at Ease position.

b. The heels are to be together in line.

c. The feet are turned outwards at an angle of approximately 45 degrees.

66. **"READY"**

a. This is a 2-part movement

(1) From the SHUN position, the instrument is moved sharply in front of the body with a straight arm.

(2) The instrument is moved sharply into the playing position.

b. Left arms remains checked into the side of the body.

67. **"REST"**

a. The instrument is to be gripped round the bell with the right hand.

b. The right arm is to be fully extended with the palm of the hand against the seam of the trouser.

Drum Major

68. **"STAND EASY"**

a. The feet are to be 12 inches apart

b. The body relaxed and the mace held in both hands near the top part.

c. The point of the mace on the ground midway between the feet with the head of the mace resting around the solar plexus.

d. Heels apart 12 in (30 cm), toes pointing outwards 45 degrees.

69. **"STAND AT EASE"**

a. The mace will be held in the right hand, the fingers grasping the cane just below the head with the thumb upright on the eagle.

b. The point of the ferrule is to be approximately 12 inches in front of the right foot.

c. The right arm can be slightly bent or straight depending upon the individual's physical stature.

d. The left wrist is locked and the hand clenched, with the thumb on the seam of the trouser, the back of the fingers touching the thigh.

70. **"SHUN"**

a. The heels are to be together in line.

b. The feet are turned outwards at an angle of approximately 45 degrees.

c. The point of the ferrule is to be approximately 12 inches in front of the right foot.

d. The right arm can be slightly bent or straight depending upon the individual's physical stature.

e. The mace remaining in the position of **"STAND AT EASE"**.

f. The left wrist is locked and the hand clenched, with the thumb on the seam of the trouser, the back of the fingers touching the thigh.

71. **"QUICK MARCH"**

a. On the command **"QUICK MARCH"** the left foot will take a full 30-inch pace and the mace brought diagonally across to rest against the body.

b. The left hand grasping the mace at the point of balance.

c. On the next left foot, the right arm will be brought smartly to the right side with the mace held firmly in the left hand.

d. Another pace will be taken with the right foot.

e. On the next left foot, the right arm will be swung up to shoulder height of the individual.

f. Simultaneously the mace will move across the body controlled by the left hand.

72. **"MARK TIME AND HALT"**

a. The mace will be grasped at the top of the ferrule by the right hand on a left foot.

b. On the next left foot, the mace will be brought across the body to a perpendicular position by the right side, signalling to the bass drummer when to give the double beat.

c. On the next left foot, the mace will be raised still in a perpendicular position as high as possible.

d. Marking time will commence on the next left foot.

e. At the appropriate time the mace will be lowered down the right side of the body, the right hand catching the mace just below the head.

f. This movement will occur as the right foot strikes the ground.

g. Two further mark time movements will be carried out and HALT.

h. The mace will then be returned to the position of SHUN.

73. **"CEASE PLAY"**

a. The DM will raise the mace to an angle of 45 degrees to the ground, right arm straight, above the horizontal and extended to position the top of the mace above the head of the DM.

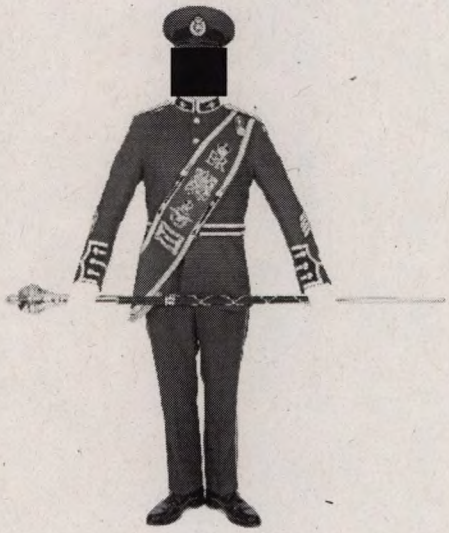
b. At an appropriate point in the music, the DM will bring the mace to a perpendicular position to the ground, the right-hand level with the face.

c. On this signal the music will CEASE.

74. **"ADVANCE WHILST PLAYING"**

a. The DM will raise the mace to a horizontal position above the head, signalling to the bass drummer when to give the double beat.

b. The mace will be lowered on the first beat of the bar with both hands regripping around the mace upon lowering,



c. On the first beat of the next bar the DM will recover the mace with the right arm brought smartly to the right side of the body. The band will step off, commencing with the left foot.

75. **"COUNTER-MARCH"**

a. On reaching the point of counter-march, the DM will bring the mace in front of the body, perpendicular to the ground.

b. Right hand grasping the mace just underneath the head.

76. **"RIGHT WHEEL"**

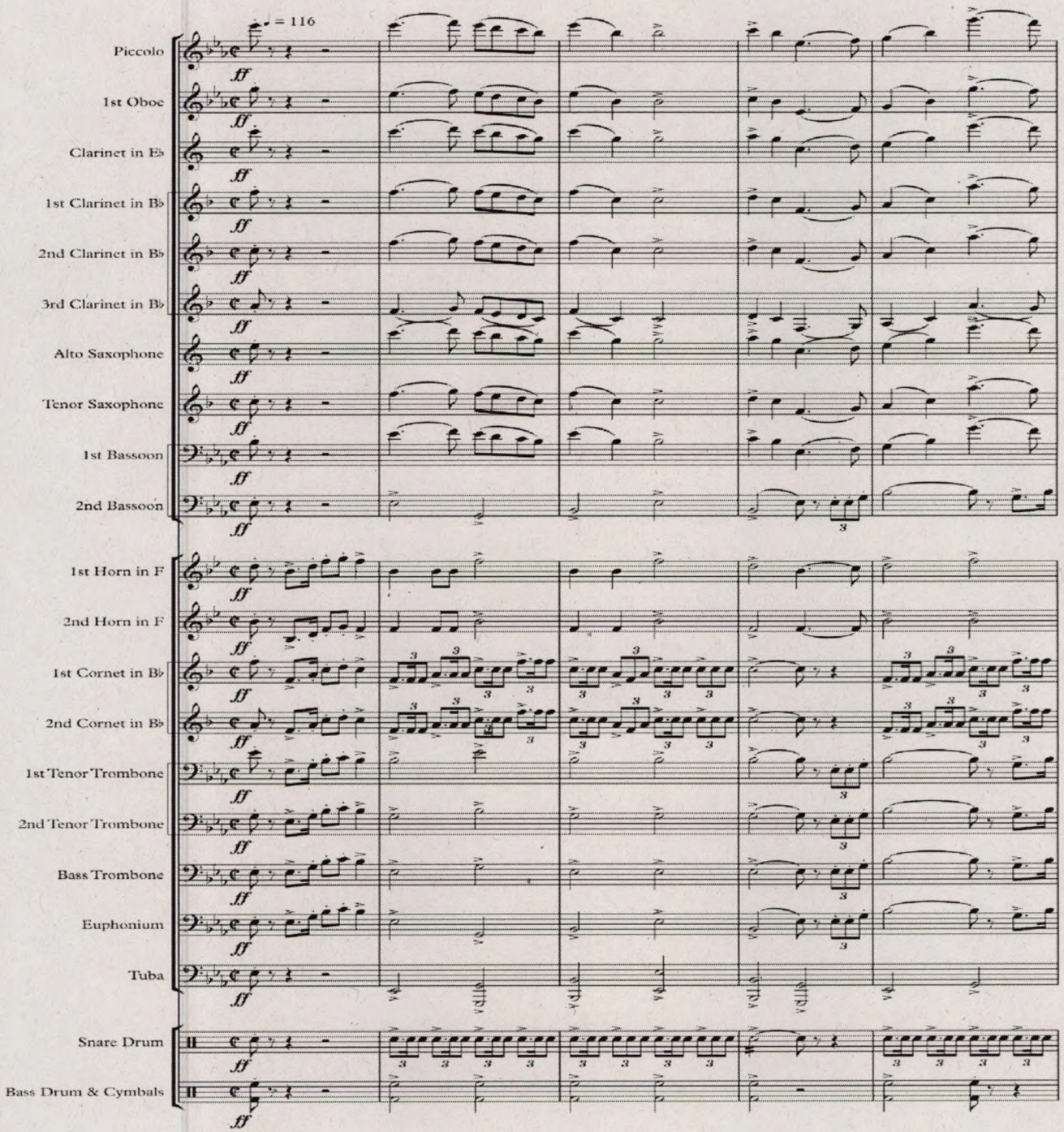
a. The DM will give the signal to wheel by extending the right arm at an angle of 45 degrees above the horizontal.

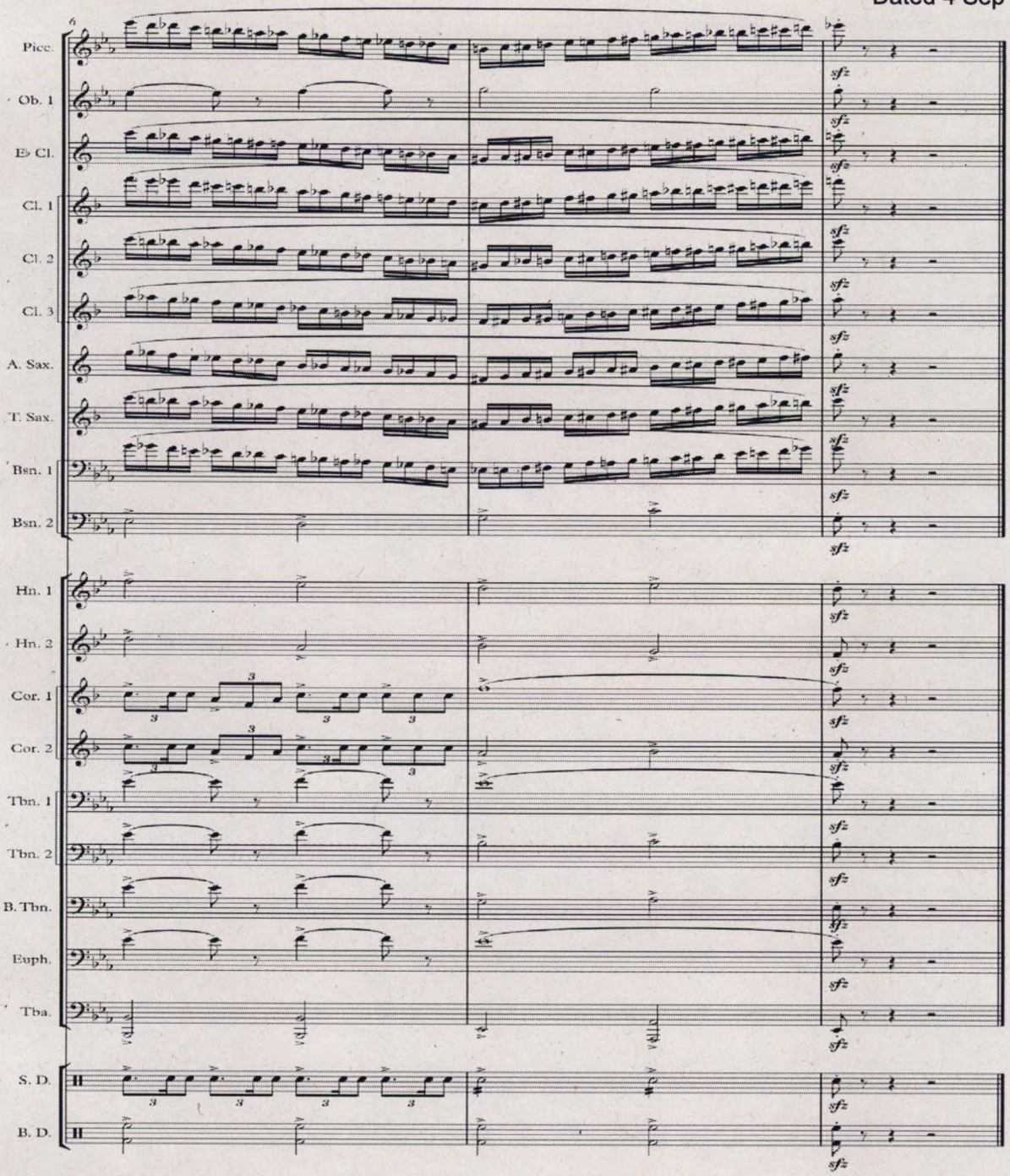
77. **"LEFT WHEEL"**

a. The DM will give the signal to wheel by extending the left arm at an angle of 45 degrees above the horizontal.

Royal Air Force General Salute

ROYAL AIR FORCE
"GENERAL SALUTE"




Picc.
Ob. 1
E♭ Cl.
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Cl. 3
A. Sax.
T. Sax.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Cor. 1
Cor. 2
Tbn. 1
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B. Tbn.
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S. D.
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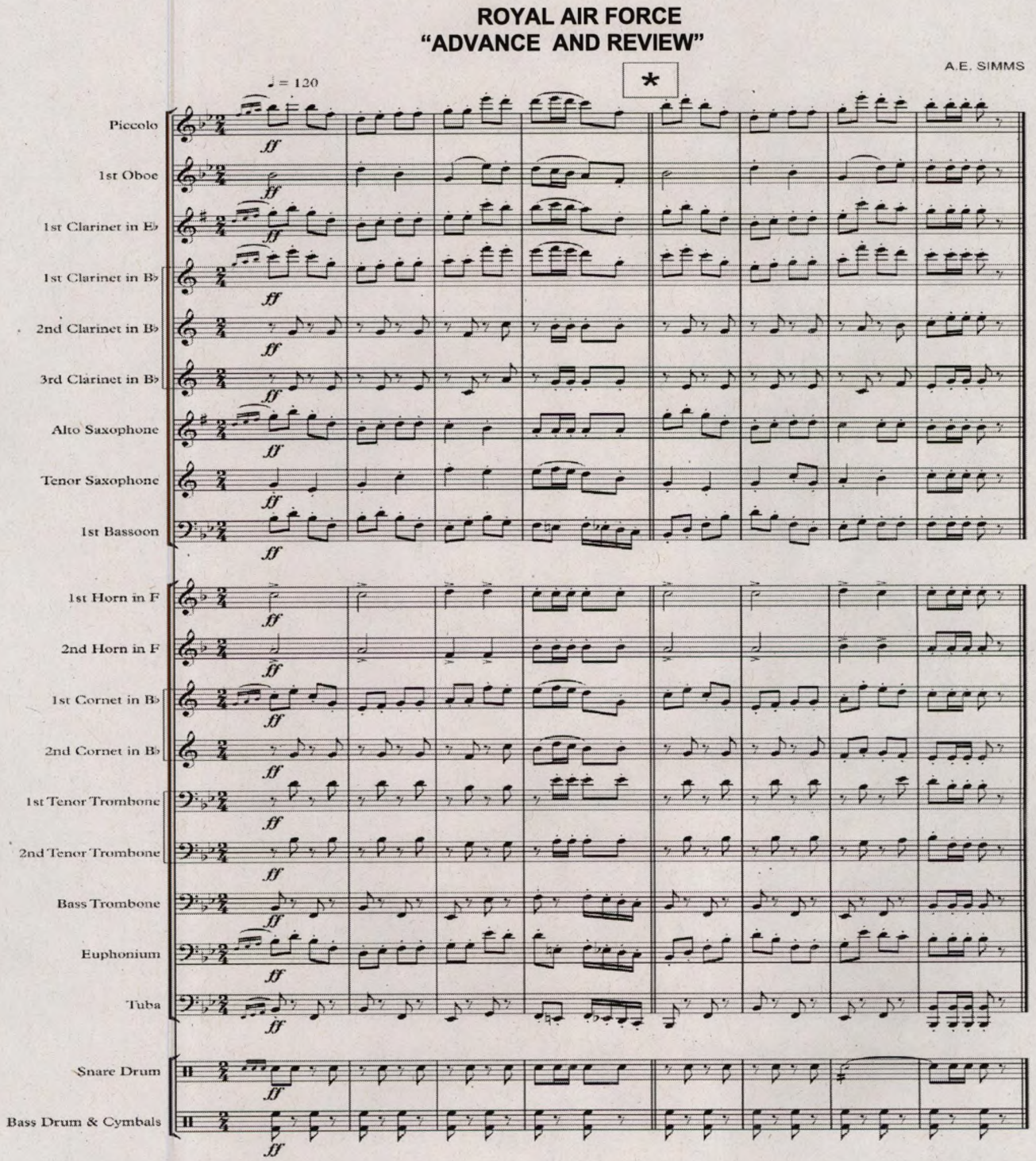
sfz

Royal Air Force Advance in Review Order

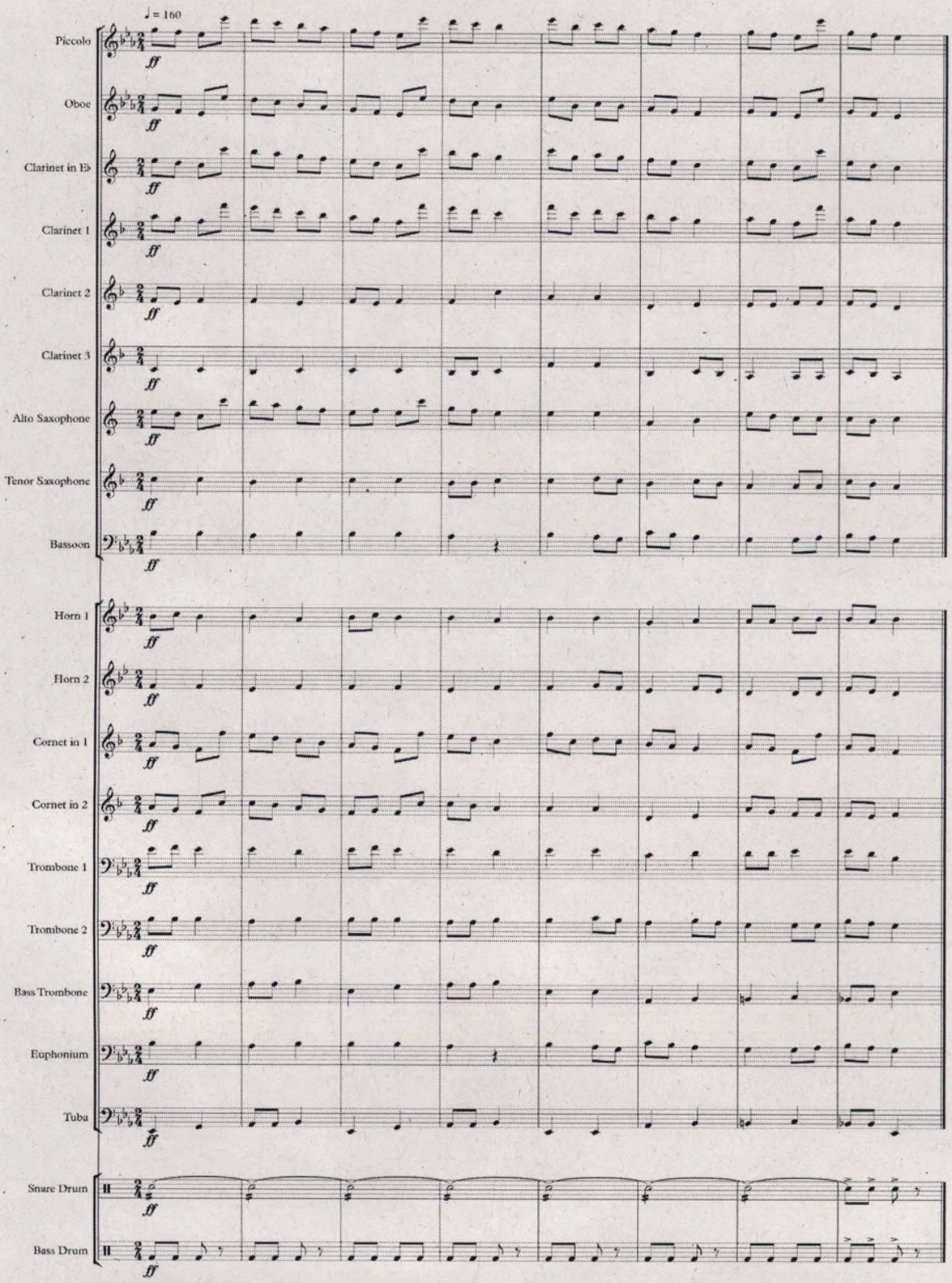


* THE LAST FOUR BARS

* THE LAST FOUR BARS SHOULD BE USED WHEN PARADE GROUND IS BELOW STANDARD DEPTH

Point of War

POINT OF WAR



To be played on the order. "MARCH ON (OFF) THE COLOUR/STANDARD"

Official marches of the Royal Air Force

To be played in accordance with the relevant GAI / DCI.

Serial	Formation/Unit	Title	Composer and Date	Publisher	Notes
1	Royal Air Force	The Royal Air Force March Past	Davies & Dyson (1918)	Boosey & Hawkes	
2	Royal Air Force Regiment	Holyrood	Alford (1968)	Boosey & Hawkes	1, 2
3	Strike Command	Strike Command March	Hutchinson (1968)	Boosey & Hawkes	3
4	Royal Air Force Police	Royal Air Force Police March Past	Stephens (1968)	Boosey & Hawkes	4
5	No 51 Squadron	Swift and Sure	Thomas (1969)	(Not Published)	5, 6
6	Central Flying School	Those Magnificent Men	Goodwin (arr. Baldwin) (1969)	Francis, Day & Hunter	7
7	Air Training Corps	Silver Linings (Slow March)	Price (1979)	(Not Published)	8
8	Royal Air Force Regiment	Centurion (Slow March)	Banks (1982)	Studio Music	1, 9
9	PMRAFNS	Skywards	Barker (1989)	Studio Music	
10	Air Training Corps	The Air Cadets	Stubbs (2011)	(Not Published)	10
11	Royal Air Force Red Arrows	Diamond Nine	Stubbs (1996)	Plantagenet Music	11
12	No 32 (The Royal) Squadron	The Royal Squadron March	McDonald (1997)	(Not Published)	12
13	No 3 (Fighter) Squadron	No 3 (Fighter) Squadron March	Cunningham	(Not Published)	12
14	No 47 Squadron	No 47 Squadron March	Wiffin (2001)	(Not Published)	12
15	Search & Rescue Units	Search & Rescue Force	Wiffin (2001)	(Not Published)	
16	No 99 Squadron	The Globemaster March	Gardner (2003)	(Not published)	12
17	Photographic Reconnaissance Unit	Above and Beyond	Scannell (2006)	(Not published)	

Notes:

1. Approved by ACOS A3 FP.

2. Always to be played when units of the RAF Regiment are on parade.

3. Always to be played when units of Strike Command are on parade.

4. Always to be played when units of the RAF Police are on parade.

5. May be played at the discretion of the Officer Commanding No 51 Squadron during events considered exclusive to No 51 Squadron occasions.

6. This march should not replace the Strike Command March, which will continue to be played where appropriate.

7. To be played at the discretion of the Officer Commanding when personnel of the Central Flying School are on parade.

8. To be played when units of the Air Training Corps are on parade and when a slow march is appropriate.

9. To be played when units of the RAF Regiment are on parade and when a slow march is appropriate.

10. To be played when units of the Air Training Corps are on parade.

11. To be played at the discretion of the Officer Commanding when personnel of the Royal Air Force Red Arrows are on parade.

12. To be played at parades and other formal occasions when the Squadron Standard is paraded.